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THE EARLY POPULARITY OF MILTON'S MINOR POEMS—*Concluded*

III

There is hardly room here for a discussion of the theories of imitation prevalent in the years 1645–1740.¹ Luckily the large facts of the case are generally known. In the earlier part of this period imitation of classical *genres* was the duty of every poet. Such imitation produced “Paradise Lost,” “Samson Agonistes,” and dozens of lesser creations in the several approved “kinds.” Meanwhile, there was relatively little attention to types struck out by modern or English poets. Such writers were mainly utilized as storehouses of excellent phrases, and their diction was frequently echoed by their successors. Hence the value of the phrasal digests made by such men as Poole, Bysshe, and Gildon. Borrowing phrases was not necessarily a covert proceeding, as Thomas Warton seems to have thought (*op. cit.*, pp. x, xi), though it was apparently more creditable to borrow from the ancients than from the moderns. The poet, if successful, made some new or clever application of the phrase borrowed, whereupon he was frequently content to advertise the fact by printing the source in a footnote, or by printing the borrowed phrase in italics. Early in the eighteenth century occasional quotation marks indicate borrowings, but this present-day method was then rare. In most of his poems, for example, Pope called attention to his classical borrowings—and decidedly less often to his English borrowings—in footnotes. Not late in the century the hold of the classical “kinds” on poets began to weaken, and imitations of various English and French poets became more frequent. The numberless imitations of Milton’s minor poems, or, to be more exact, of “L’Allegro” and “Il Penseroso” around 1750 do not necessarily imply a sudden awakening to the merits of these poems; the fact is merely that, Horace’s *Satires* and Ovid’s *Heroides*

¹ A very interesting comment on some phases of imitation may be found in the University of North Carolina *Studies in Philology*, XV, 195–206: “Imitation of Spenser and Milton in the early Eighteenth Century: a new Document,” by R. S. Crane.

having had their day, poets moved on to Boileau, Fontenelle, La Fontaine, Spenser, Cowley, Butler, and Milton.

The early imitations of the minor poems here to be cited consist mainly of phrasal echoes. In fact, it is difficult to distinguish structural imitation of most of the poems, because they themselves follow well-established types. One cannot tell surely whether a pastoral elegy follows "Lycidas," Theocritus, Bion, Virgil, Sannazaro, or Spenser. Imitations of "L'Allegro," "Il Penseroso," and "Comus" are perhaps easiest to detect, a fact which may explain in part why more of them have been noted. Someone may observe that the parallels here noted are mainly later than 1700. It is true that the poetry read from the seventeenth century has yielded slight return, whereas the early eighteenth-century parallels seem inexhaustible.¹

Organization of the citations again is a problem. Since the passages from Milton are not to be printed, it seems wise to arrange the parallels in the order of the passages which they recall. This method, of course, is faulty because not infrequently two different Milton poems—sometimes three—are reflected in one passage.

A rough chronological summary may be given. From the seventeenth century there are parallels in the poems of at least eight different authors. The first decade of the eighteenth century has furnished about two dozen parallels from about twelve different sources; the second decade, thirty-five from twenty-four sources; the third, sixty-five from over thirty sources; the fourth, over thirty from less than twenty sources. There would be a total of about fifty different men, of all descriptions, echoing the minor poems in this period. Some poems cited are anonymous, and may be by the same author: this invalidates any rigidly exact summary in figures.

It may be useful also to mention together the individual poets of the period who were most notable borrowers from these poems. The earliest and most glaring case—in which borrowing becomes rank plagiarism—is the *Cyprian Academy* of Robert Baron (1647).

¹ Professor C. A. Moore in *Mod. Lang. Notes*, XXXIV, 278-81, has just pointed out interesting influences of the minor poems on W. Hinchliffe's "Seasons" (1718), which I have not seen. Hinchliffe justly seems an important link in the tradition leading from Milton to Thomson.

Thomas Warton (pp. 403-7) has cited sufficiently numerous parallels from this curious work. Baron drew perhaps most frequently from the "Comus," but he slighted nothing, using even the sonnets and the Marchioness of Winchester poem. The plagiarism was condemned; for in his *Pocula Castalia* (1650) in an Epigram to Momus (p. 124) Baron says:

My *Book*, like *Persius*, 'gainst the wall he hurries
Saying, *Dicitque tibi tua Pagina fur es*.

Another type of indebtedness is seen in the mid-century work of Andrew Marvell, who in his poem "Upon Appleton House" seems influenced by the structure of the two poems "L'Allegro" and "Il Penseroso." Grosart in his edition of Marvell points out that line 610 of this poem has the phrase "gadding vines" from "Lycidas," line 40. I have seen no other close verbal parallels.

In the earlier eighteenth century Pope is doubtless the most illustrious borrower of phrases from the minor poems, and Thomson is the most illustrious borrower of mood and detail. Others whose work was colored by the poems are John Hughes, whose "Calypso and Telemachus" is reminiscent of "Comus" in plot; Parnell, who has many pieces tinged with "Il Penseroso"; Moses Browne, whose "Piscatory Eclogues" (1727, 1739) are full of echoes; David Mallet, who blends Thomson with Milton; and William Hamilton, some of whose poems written before 1740 are very close to "Il Penseroso." Hamilton must have had an auditory rather than a visual memory for this poem, for in "Contemplation" he seems to have translated "black, staid Wisdom's hue" ("Il Penseroso," l. 16) into "Wisdom's black-stay'd train." This version is an extreme specimen of the "hash" poets made of these popular poems.

A. "L'ALLEGRO"

It is difficult to separate "L'Allegro" and "Il Penseroso," especially when it comes to substantial imitations. Gay, for instance, in his "Rural Sports" (1713), Canto I, follows "L'Allegro" (ll. 41-90) in lines 31-52, and then shifting, follows "Il Penseroso" (ll. 131-50; 51-76) in lines 53-90 and 105-14. Dyer in 1726 published "Grongar Hill" and "The Country Walk," which in a manner

are companion pieces after the model of these two Milton poems.¹ In "An Epistle from a Gentleman to his Friend in the Country" (in the *Bee* for April 26, 1733 [I, 542-43]) the emphasis is rather on "Il Penseroso" and the night details, but the resemblance is real. The *Gentleman's Magazine*, April, 1735 (V, 215), has a poem in the vein of "L'Allegro" written "To Sylvan Urban" recounting the pleasures of a day in the country. After noting these general, structural imitations, we may pass to consideration of imitations of specific passages of "L'Allegro."

Since the *procul este* and the invocation of the start seem very popular, two or three imitations of them need quotation. Mrs. Elizabeth Rowe in an early poem "To Mrs. Arabella Marrow, in the Country" writes (ll. 21 ff.):

Hence ye gilded toys of state,
Ye formal follies of the great,
Nor e'er disturb this peaceful seat;

and in Amintor's poem "On our Saviour's Nativity" in her *Letters moral and entertaining* (Letter XII, dated 1733) we read:

Fly, rigid Winter, with thy horid face.
And let the soft and lovely Spring take place;
Oh! come thou fairest season of the year,
With garlands deck'd and verdant robes appear.

John Hughes (d. 1720) in a paraphrase of Horace's "Integer vitae" went out of his way to write:²

Hence slavish Fear! thy *Stygian* Wings display!
Thou ugly Fiend of Hell, away!
Wrapp'd in thick Clouds, and Shades of Night,
To conscious Souls direct thy Flight!
There brood on Guilt, fix there a loath'd Embrace,
And propagate vain Terrors, Frights,
Dreams, Goblins, and imagin'd Sprights,
Thy visionary Tribe. . . .

¹ For Dyer's indebtedness to Milton see an article in the *Journal of English and German Philology*, XVI, 274-81, by Professor Garland Greever. In general, I save space by not citing persons who have pointed out parallels that I use. I am willing to disclaim any credit there may be in finding the parallels that are exclusively my own, if there be any credit; for I have no interest in the parallels as such—merely as proof that the poems paralleled were known and liked. It is only just, however, to mention with thanks the many editors of Pope, from Newton down; the edition of the "Seasons" by Zippel; G. C. Macaulay's *Life of Thomson*; Professor J. E. Wells's additions to Macaulay's lists of parallels (see *Mod. Lang. Notes*, XXIV, 60-61); and Mary Stuart Leather's article on "Pope as a Student of Milton" in *Eng. Stud.*, XXV, 400 ff.

² *Poems* (1735), I, 113.

Among briefer phrasal echoes of the opening passage may be noted the "Stygian caves" found in Thomson's "Upon Happiness" (l. 90); and the "low-brow'd rocks" of Pope's "Eloisa" (l. 244). A palpable copying of Milton's parentage of "heart-easing Mirth" (l. 13) appears in John Philips' "Cyder" (1708; Chalmers, VIII, 393-94):

Now solemn Rites he pays
To *Bacchus*, Author of Heart-cheering Mirth.

The invitation of "L'Allegro" (ll. 25-40) was also frequently imitated. Lines 25 and 26 are echoed in "The Happy Lover's Invocation to Night" (*Gent. Mag.*, III, 487):

Night! to lovers joys a friend,
Haste, and thy assistance lend;
Hasten, goddess, lock up day,
Bring the willing Nymph away

Isaac Hawkins Brown, avowedly imitating Swift, writes in Imitation VI of his "Pipe of Tobacco" (*Gent. Mag.*, VI, 105):

Come jovial pipe, and bring along
Midnight revelry and song.

Dr. Hoadly's "Verses under the Prints of Mr. Hogarth's Rake's Progress" (1735) used the minor poems for matter, and hence the lines under plate II may be quoted, though not especially close to "L'Allegro":

PLEASURE, in her silver throne,
Smiling comes, nor comes alone;
Venus comes with her along,
And smooth *Lyaeus* ever young;
And in their train, to fill the press,
Come apish *Dance*, and swoll'n *Excess*,
Mechanic *Honour*, vicious *Taste*,
And *Fashion* in her changing vest.

Philips' "Cyder" lists some figures familiar in the train of Mirth (Chalmers, VIII, 389):

Heav'n's sweetest Blessing, hail!
Be thou the copious Matter of my Song
And thy choice *Nectar*; on which always waits
Laughter, and Sport, and care-beguiling Wit

Parnell (d. 1718) had absorbed the minor poems before writing his eclogue "Health" (see Chalmers, IX, 361):

Come, country goddess, come; nor thou suffice,
But bring thy mountain-sister, Exercise.

Oh come, thou goddess of my rural song,
And bring thy daughter, calm Content along,
Dame of the ruddy cheek and laughing eye,
From whose bright presence clouds of sorrow fly

Now to grave books I bid the mind retreat

Green's "Grotto" in Dodsley's *Collection*, V, 162-63, exclaims:¹

Let not profane this sacred place,
Hypocrisy with Janus' face;

Or frolic Mirth profanely loud,
And happy only in a crowd;
Or Melancholy's pensive gloom,
Proxy in Contemplation's room.

William Hamilton in his "Contemplation" (written 1739) addresses Devotion, saying:

Sure thine to put to flight the boy
Of laughter, sport, and idle joy.

The landscape details of early morning are dangerously conventional, but either because of obvious resemblance or of Miltonic details in the context the following parallels seem quotable:

Before the yellow barn I see
A beautiful variety
Of strutting cocks, advancing stout.

[Dyer's "Country Walk," ll. 9-11. Cf. L'A.,
ll. 51-52.]

Here let me frequent roam, preventing morn,
Attentive to the cock, whose early throat,
Heard from the distant village in the vale,
Crows cheerly out, far-sounding through the gloom.

[Mallet's "Excursion" (1726) in Chalmers, XIV, 17. Cf.
L'A., l. 54, etc.]

¹ Cf. also "Il Penseroso," l. 54. Green's poem is advertised in Dodsley as "printed in the Year 1732, but never published."

Hygeia's sons with hound and horn,
And jovial cry awake the Morn.

[Green's "Spleen" (1737),¹ ll. 73-74. Cf. L'A.,
ll. 53-54.]

This part of "L'Allegro" is, as Professor J. E. Wells has indicated,² reflected in the details of Thomson's "Morning in the Country," especially in line 2, where

The morning springs in thousand liveries drest.

Moses Browne's "Piscatory Eclogues" (1st ed., 1727), as quoted in the *Gentleman's Magazine*, VIII (1738), 432, show the conventional whistling ploughboy in a Miltonic manner:

The plow-boy, o'er the furrows whistles blith,
And in the mead the mower whets his syth.

And possibly John Philips' "Cyder" should also be quoted:

. this the Peasants blith
Will quaff, and whistle, as thy tinkling Team
They drive.

Milton's "russet lawns" and high embosoming trees (L'A., ll. 71, 78) are appealing; witness Pope's "Windsor Forest," ll. 23 and 27, Thomson's "Winter" (1726 version), l. 74, and a poem called "Stoke's Bay" in the *Gentleman's Magazine*, IX (1739), 263-64, which has:

Here the tall grove surrounds the rural seat,
There russet downs the distant view compleat.

Thomson's "Autumn" has also a "russet mead" (l. 971) suitable for solitary and pensive wandering. Milton allows "the nibbling flock" to "stray" here (l. 72); Thomson lets his "nibbling flock stray o'er the rising hills" in line 13 of "On Beauty," a poem full of echoes of this passage of "L'Allegro" and of "Il Penseroso," ll. 56-59. Thomson's "Spring," l. 954, has "villages embosom'd soft in trees."

Passing to the country sports, we find Gay ("Rural Sports," Canto I, ll. 31, 32) echoing "L'Allegro" (ll. 91, 92) in rhyme at least when he exclaims:

'Tis not that rural sports alone invite
But all the grateful country breathes delight.

¹ The rural images of this poem, especially in ll. 630-87, have at least general resemblance to "L'Allegro" and "Il Penseroso."

² *Mod. Lang. Notes*, XXIV, 60.

The "chequer'd shade" (L'A., l. 96) appealed to Pope ("Lines to Gay," l. 7) and Dyer ("Grongar Hill," l. 27); and Pope also liked the later pleasures of the "spicy nutbrown bowl" ("Wife of Bath's Prologue," l. 214; cf. L'A., l. 100). Milton's passage on the superstitious tales told at night (ll. 101-16) found appreciative reflection in Thomson's "Autumn," ll. 1145-56 and "Winter," ll. 617-20.

The transition to the city was early used by Andrew Marvell, who in "The Garden" (ll. 11, 12), speaking to Quiet and Innocence, says:

Mistaken long, I sought you then
In busy companies of men.

The city pleasures have fewer echoes than those of the country. Thomson has a poetically "haunted stream" in "Summer," ll. 11, 12 (L'A., l. 130), but for the rest I have noted only parallels—some doubtful—to the Shakespeare passage (L'A., ll. 131-34):

Whether in masks he pleas'd the town;
The buskin or the sock put on
[*"Epitaph for the Late Lord Lansdown" in Gent. Mag.,*
VII, 508 (August, 1737).]

Is not wild Shakespeare thine and nature's boast?
[Thomson's "Summer," l. 1566.]

And while by Art your charming Numbers move,
Her *Wood-wild* Notes instruct her to improve
[Nahum Tate, "To the Athenian Society."]¹

Warble the birds, exulting on the wing,
And all the wood-wild notes the genial blessings sing
[Wm. Thompson, "The Nativity" (1736); see Chalmers,
XV, 19.]

A final parallel—to line 137—may be added from the prose of the *Gentleman's Magazine* (VII, 195), where the writer says: "Milton elegantly expressed it, *Music was married to Poetry*." We have here in all something like forty-four parallels from about twenty-five authors, in poems all dating before 1740.

B. "IL PENSEROSO"

The mood of "Il Penseroso" was so thoroughly in tune with the mood of the many poems on retirement, night, etc., produced in

¹ This poem was prefixed to Gildon's *History of the Athenian Society* (1692) and reprinted by Dunton in his *Life and Errors* (1705), p. 259. "Her" refers to Tate's Muse.

this period, that it would be strange indeed if Milton's poem did not find imitators. Among the poems of a melancholy cast that seem to have a general indebtedness to "Il Penseroso" may be listed the following: John Hughes's "Thought in a Garden" (1704); "Pre-existence: A Poem in Imitation of Milton,"¹ published first in 1714 with a preface by J. B., and reprinted in Dodsley's *Collection* (1766), I, 158-72, (see especially p. 166); Parnell's "Night Piece on Death," "Hymn to Contentment," and "Hermit"; James Ralph's "Night" (1728); Thomson's *Seasons* in various passages;² and perhaps Mallet's "Excursion" (1728), his "Hermit," and his "Funeral Hymn"; a poem in the *Gentleman's Magazine*, IX (1739), 599 beginning "Hail Melancholy! gloomy power"; and lastly the early work of William Hamilton, to be quoted presently.

We may most conveniently follow through the parallels to "Il Penseroso" as we did those to "L'Allegro." The first lines indeed were largely treated with the opening of "L'Allegro," but we may add Broome's lines from his ode "Melancholy" (1723):

Adieu, vain mirth, and noisy joys!
Ye gay desires, deluding toys!
Thou, thoughtful Melancholy, deign
To hide me in thy pensive train!

The invitation to Melancholy (ll. 31 ff.) found almost endless imitation. Hamilton, in his poem "To the Countess of Eglington"³ (1726), even applies to Happiness the sedate Miltonic adjectives:

Nun sober and devout! why art thou fled
To hide in shades thy meek contented head?
Virgin of aspect mild! ah why unkind,
Fly'st thou displeas'd, the commerce of mankind?
O! teach our steps to find the secret cell
Where with thy sire Content thou lov'st to dwell.

Similarly in "Contemplation" (written 1739) after Faith and Hope have been invited, he proceeds in Miltonic fashion:

And bring the meek-ey'd Charity,⁴
Not least, though youngest of the three:

¹ See *Notes and Queries* for Jan. 5, 1907 (10 ser., VII, 4).

² See the *Cambridge History of English Literature*, X, 108; Zippel remarks a resemblance in the first form of "Winter," ll. 33-300, to Milton's poem from l. 45 on; Professor Wells has thought "Spring," ll. 1024-47, worth citing; and there are other passages.

³ Hamilton's poems are quoted from Chalmers, Vol. XV.

⁴ Cf. "meek-ey'd Peace" in the "Nativity Hymn," l. 46.

With Silence, sober-suited maid,
 Seldom on this earth survey'd:
 Bid in this sacred band appear,
 That aged venerable seer,
 With sorrowing pale, with watchings spare,
 Of pleasing yet dejected air,
 Him, heavenly Melancholy hight,
 Who flies the sons of false delight,

.
 Last to crown all, with these be join'd
 The decent nun, fair Peace of Mind,
 Whom innocence, ere yet betray'd,
 Bore in Eden's happy shade.

Hamilton continues presently with an address to Devotion quite in this same strain. In this one poem he has echoes not only of "Il Penseroso" but of "L'Allegro," "Lycidas," and the "Nativity Hymn." Thomson likewise goes to Milton when he wishes to summon his Amanda:¹

Come with those downcast eyes, sedate and sweet,
 Those looks demure that deeply pierce the soul.

Milton would doubtless prefer to think the following address to Delia (Queen Caroline?) from Green's "Grotto" as "without father bred," but it seems Miltonic—though it is Milton sadly debased:

Come Nymph with rural honors drest,
 Virtue's exterior form confest,
 With charms untarnished, innocence
 Display, and Eden shall commence:
 When thus you come in sober fit,
 And wisdom is prefer'd to wit;
 And looks diviner graces tell,
 Which don't with giggling muscles dwell.

The use of the somber details (ll. 34, 35) of Milton's invitation passage with intentionally gloomy effect is perhaps best seen in a passage in Parnell's "Night Piece on Death":

Why then thy flowing sable stoles,
 Deep pendent cypress, mourning poles,
 Loose scarfs to fall athwart thy weeds,
 Long palls, drawn hearses, cover'd steeds,
 And plumes of black, that, as they tread,
 Nod o'er the escutcheons of the dead?

¹ "Spring," ll. 485-86. Cf. also "L'Allegro," l. 138.

Mallet in his "Excursion" presents Night in a pensive fashion less gloomy:

Onward she comes with silent step and slow,
In her brown mantle wrapt, and brings along
The still, the mild, the melancholy hour,
And Meditation, with his eye on Heaven.

Mallet here has made especial use of lines 38 and 39. Parallels to line 42 are strangely few; at least the only one I have seen is in Pope's "Eloisa" (l. 24):

I have not yet forgot myself to stone.

In "Grongar Hill" (l. 115) similarly is the only use noted of the "trim gardens" of line 50.

"The cherub Contemplation" as conceived by Milton in his poem (l. 54) and in "Comus" (l. 377) was thought by Newton to be new and less satisfactory than Spenser's figure of venerable age.¹ Both conceptions are met with in our period. Hamilton in his poem "Contemplation" gives a Miltonic treatment; Green ("The Grotto," l. 166) places Contemplation with other figures from "Il Penseroso"; and perhaps two lines from Mrs. Elizabeth Rowe's *Letters moral and entertaining* (1729) reflect Milton:

Upon its banks you, undisturb'd may ly,
While Contemplation wafts you to the sky.²

Passages concerning Philomela and the moon are usually too conventional to be associated specifically with Milton's famous lines 56-72. The moon affords more and better parallels, two of which are worth quoting:

Now stooping, seems to kiss the passing cloud:
Now, o'er the pure *Cerulean*, rides sublime
[Thomson's "Winter" (1726 version), ll. 91, 92; cf.
"Il Penseroso," ll. 67-68, 71-72, and "Comus,"
ll. 331-33].

Now while Phoebus *riding high*
[Dyer's "Grongar Hill," l. 11].

The sound of Milton's curfew (l. 76) had at least one astonishing echo. The *Grub-street Journal* for February 5, 1730, in distinguishing

¹ See Newton's ed. of Milton's *Works*, III, 372, note on "Il Penseroso," l. 52; and compare "Faerie Queene," I, Canto X, ll. 46-48, for the figure "of a venerable old man." In his "Hymn to Heavenly Beauty," ll. 133-36, Spenser seems to me to furnish sufficient source for a soaring Contemplation.

² Quoted from her *Works* (1796), I, 172.

between "the Parnassian and the Grubean fashions" of imitating Milton, cites as example of the latter, John Dennis' "Poem on the battle of Blenheim." Dennis writes thus of the Danube:

. . . . thy brown billows sounding on the shore
And swinging slow with hoarse and sullen roar,
Kept murmuring comfort to thy threat'ning moan.

James Ralph's "Night" is also criticized in the *Journal* essay. It is interesting to see any periodical in 1730 assuming that imitation of Milton—minor poems included—is prevalent, and attempting to set bounds to the mode.

The night scene indoors is easily conventionalized, but at least two similar passages seem influenced by Milton (ll. 79 ff.). John Philips in "Cyder" (Chalmers, VIII, 388) writes:

. . . . lo! thoughtful of Thy Gain,
Not of my Own, I all the live-long Day
Consume in Meditation deep, recluse
From human Converse, nor, at shut of Eve,
Enjoy Repose; but oft at Midnight Lamp
Ply my brain-racking Studies

Certainly the mood, probably the "midnight lamp" also, comes from "Il Penseroso" (cf. l. 85). But the most famous imitation is found in the 1726 version of "Winter," lines 256-58:

A rural, shelter'd, solitary, Scene;
Where ruddy Fire, and beaming Tapers join
To chase the cheerless gloom: there let me sit
And hold high Converse with the mighty Dead.

The outdoor details of the following day are more often copied, especially the "twilight groves" (l. 133), which fitted the very popular theme of retirement. The earlier details of morning are sometimes used; at least a faint echo of Milton's lines (128-29) on the morning breeze is to be found in Pope's "Winter," line 80:

. . . . when the whisp'ring breeze,
Pants on the leaves, and dies upon the trees.

Pope's "Eloisa" (l. 163) borrows the "twilight groves," as do the following lines from Thomson's "Autumn" (ll. 1030-31), which also embody an echo of "L'Allegro," line 78:

Oh! bear me then to vast embowering shades,
To twilight groves, and visionary vales.

The ease with which shade and retirement are associated is apparent in Broome's "Poem on the Seat of the War in Flanders, chiefly with relation to the sieges: with the praise of peace and retirement. Written in 1710," where Broome entreats:

Come, thou chaste maid, here let me stray
While the calm hours steal unperceived away;
Here court the Muses, while the Sun on high
Flames in the vault of Heaven, and fires the sky:
Or while the night's dark wings this globe surround,
And the pale Moon begins her solemn round.

And in the morning he reads old books "reclin'd" in silence "on a mossy bed." The latter half of an undated "Fragment" by Mallet¹ shows alike the influence of this noon-time passage and of similar passages in "L'Allegro" and the *Seasons*. The bee, which Milton artfully (ll. 142-43) and Mallet casually introduce, was made more consciously a part of a similar scene in Canto I, lines 83-86 of Gay's "Rural Sports":

The careful insect 'midst his works I view,
Now from the flowers exhaust the fragrant dew;
With golden treasures load his little thighs,
And steer his distant journey through the skies.

Thomson ("Summer," ll. 627-28) seems to have an eye on Gay as well as on Milton, for his bee

Strays diligent, and with the extracted balm
Of fragrant woodbine loads his little thigh.

Todd, in his note to line 152,² cites a highly interesting passage from the first version of Thomson's "Summer":

And, frequent, in the middle watch of night,
Or, all day long, in desarts still, are heard,
Now here, now there, now wheeling in mid sky,
Around, or underneath, aerial sounds,
Sent from angelick harps, and voices join'd;
A happiness bestow'd by us alone,
On Contemplation, or the hallow'd ear
Of poet, swelling to seraphick strain.

The scene within the church (ll. 155-66) made notable appeal to Pope and Addison. The "storied halls" of the "Essay on Man,"

¹ Chalmers, XIV, 14.

² Milton's *Poetical Works* (1809), VI, 135, note.

Epistle IV, line 303, is thought a reminiscence of Milton's "storied windows." Certainly in "Eloisa" (ll. 143-44) Pope succeeds in producing the romantic thrill of Milton's church:

Where awful arches make a noon-day night,
And the dim windows shed a solemn light;

as he does also in line 353:

From the full choir, when loud Hosannas rise.

Addison conveniently adopted some of Milton's organ details into his "Ode for St. Cecilia's Day" (1699):

Next, let the solemn organ join
Religious airs, and strains divine,
Such as may lift us to the skies,
And set all Heaven before our eyes.

It is possible also that John Pomfret, at some time about the same date, had line 165 in his mind when he wrote, in "Love Triumphant over Reason" (Chalmers, VIII, 313):

My ravish'd soul, with secret wonder frought,
Lay all dissolv'd in ecstasy of thought.

The figurative use of "dissolve," however, seems generally popular with both Milton and Pomfret.

From the ending of the poem we have the phrase "mossy cell" imitated in Dyer's "Grongar Hill" (l. 15) and doubtless many other poems. Pope's "Summer" (l. 32) palpably adapts line 172 of "Il Penseroso" into:

And ev'ry plant that drinks the morning dew.

It is well known that John Hughes thought the ending might be improved by adding eight rather moral lines of his own composition. They may be read in Chalmers, X, 55.

Even if we had no other evidence, it seems to the writer that the preceding parallels prove sufficiently that English poets had, before 1740, thoroughly masticated—rather than mastered—the idiom of "L'Allegro" and "Il Penseroso."

C. "COMUS"

Imitations of the *genre* of "Comus" are naturally not numerous, for the masque was a declining type before the eighteenth century. Nevertheless one may note in Baron's *Cyprian Academy* (1648)

two works, "Bona Deorum" and "Gripus and Hegio," which are indebted to Milton's poem. In 1712 John Hughes brought out an opera called *Calypso and Telemachus*, which is obviously reminiscent of "Comus" in plot. The designs of *Calypso* are sufficiently indicated in the words of Mentor to Telemachus:

She still deludes thee.
Th' alluring cup she lately gave
Was filled with noxious Juice
T' inslave thy Reason's nobler Pow'rs.¹

Dr. Good (p. 35, note) also lists "Sabrina, a Masque Founded on the Comus of Milton" as printed in 1737. It was by Rolli, and was intended as operatic material. Finally, in 1738, "Comus" was reworked by the Rev. John Dalton and with music by Dr. Arne was successfully staged.² Dalton's adaptation was for a time frequently reprinted; it doubtless did serve to increase interest in Milton's poem and perhaps in all the minor poems, but evidently such interest existed already.

Further general influence of the poem is slightly visible in such pieces as "A Poem on Chastity. . . . By Pastorus" printed in the *Post-Angel* (III, 152) for March, 1702, and in Ralph's "Night" (1728; see p. 50), where the poet remarks:

Sometimes the guardian pow'rs of virtue's sons,
Array'd in all the glories of the sky,
Descend indulgent to their earthly charge,
And drive the horrors of the night away;
Tune to immortal songs their golden lyres,
And sooth the woes of life with heav'n's eternal joys.³

There is a somewhat similar passage—less close to the idea of "Comus"—in Thomson's "Summer," lines 525–30.

It is interesting, and of course dangerous, to speculate how far the various uses of the proper names "Comus" and "Sabrina" in later poems may be due to the "Mask."⁴ Both occur before Milton; but "Comus" occurred in rather inconspicuous places. Sabrina's story is told by Spenser, whose predecessors, in turn, seem to reach

¹ From Hughes's *Poems* (1735), II, 55.

² On this matter see *Gent. Mag.*, VIII, 151–52, or the *Universal Spectator*, No. 454 (March 25, 1738).

³ An excellent parallel to l. 86 comes to light as this goes to press. See Thomas Killigrew's "Claracilla" (1664), p. 5 (Act I, Scene 3).

⁴ See Todd's ed. of the *Poetical Works*, VI, 247–49, note.

back as far as Geoffrey of Monmouth. But Rolli in retelling her tale avows the stimulus of Milton; and quite possibly John Philips, an ardent disciple, may have been influenced by "Comus" to devote two lines to the "naïs" in his "Cerealia" (1708). Moses Browne's seventh "Piscatory Eclogue" (1727, 1739) also is certainly to be mentioned; for in it Comus, a decent sort of rustic, sings in a song contest the story of Sabrina—much in the manner of Spenser's pastorals, but with Miltonic echoes, as when he ends:

Sabrina, cease thy list'ning flood to bring,
And Echo, cease, and let me cease to sing.

Usually the mentions of Comus as a rustic or supernatural being are more definitely "in character," implying at least joviality. Such mentions may be found in *Spectator*, No. 425; in an "Anacreontic" by Parnell; in Congreve's "Mourning Muse of Alexis"; and lastly in Mallet's "Cupid and Hymen"—which may date after 1740. An interesting modification of the name is probably to be seen in a pastoral elegy signed "Comerus," which has faint echoes of "Il Penseroso" and "Lycidas." In the elegy Comerus is a typical shepherd, not the jovial or supernatural personage of Milton.¹

The phrasal echoes of "Comus" are numerous, though not more plentiful than those of the two poems already considered. These echoes distribute themselves over the whole poem evenly—with perhaps some emphasis on the lyric portions.

There are notable parallels to the opening speech of the Attendant Spirit. From line 6 Pope took "low-thoughted care" for "Eloisa to Abeldard," line 298; and Thomson in "Autumn," line 967, has "low-thoughted vice" in a passage otherwise colored by the minor poems. Pope, who curiously enough borrowed more from "Comus" than from any of the other minor poems, "lifted" line 14 for use in his "Epilogue to the Satires" (Satire II, l. 235):

And opes the temple of eternity.

Dr. Hoadly similarly borrowed entire from line 47 one of his verses placed under the third print in Hogarth's "Rake's Progress" (1735):

Sweet Poison of misused WINE.

¹ The poem was printed in *Mist's Weekly-Journal* for Sept. 10, 1720 (No. 93; p. 554), and reprinted in the 1722 *Collection of Letters from Mist's Weekly-Journal*, I, 309-10.

Line 53 was probably in Pope's mind when in his "Satires of Dr. Donne Versified" (Satire IV, ll. 166-67) he wrote:

Not more amazement seized on Circe's guests,
To see themselves fall endlong into beasts.

The same poet, so Elwin pointed out,¹ probably changed his first writing of "Windsor Forest," line 385, because it too closely resembled the bold lines of "Comus," 94-96. The tone of Milton's lines 102-6 is much like that of the conventional "Anacreontic" of his century; but in at least one of Cowley's "Anacreontics" (1656), as Godwin² points out, there is unusually close resemblance to Milton, lines 105-6. Cowley's lines are:

Fill the bowl with rosie wine,
Around our temples roses twine.

It is further noticeable that Pope's dancers in "January and May," line 353, "beat the ground" as do those of "Comus," line 143. Perhaps the romantic thrill of Comus' "dazzling spells" is most truly caught by Moses Browne in his fifth eclogue, which ostensibly imitates "Lycidas":

Mean time to the merk gloom trip fast along
The wood-nymph bevy and swart fairy bands,
And the elf-urchin throng,
With each drear shape that lives in mildew blight,
And ev'ry blue fog of the spongy air,
Oft do I view 'em from the hilly lands
Ere the fled Cock rings his shrill matin clear,
Or toiling hind loath leaves his dawn-woke dream ³

The scene between Comus and the Lady offers some parallels, which are, however, of but slight value. Thomson's "Winter," lines 297-99, may be compared with lines 205-9 of "Comus." There are doubtfully significant resemblances between Pope's "Winter" (l. 41) and line 230; and between his *Odyssey*, Book XIII, line 57, and line 262 of "Comus." More striking is Pope's indebtedness to lines 290-91 for lines 61-62 of his "Autumn":

While lab'ring oxen, spent with toil and heat,
In their loose traces from the field retreat.

¹ Pope's *Works*, I, 364, note.

² *Op. cit.*, pp. 287-88.

³ Cf. with this passage "Comus," ll. 154, 436, and "L'Allegro," l. 114. The meter may be referred to "Lycidas."

Echoes from the conversation between the brothers and from their scene with the supposed Thyrsis group themselves about two or three passages. The first of these deals with Contemplation (ll. 377 ff.), and is to be related to the similar figure in "Il Penseroso," lines 51-54. Some uses of this figure by Milton's successors have been given; two or three more are worth giving in connection with the "Comus" passage:

Delightful Mansion! Blest Retreat!
Where all is silent, all is sweet!
Here Contemplation prunes her Wings,
The raptur'd Muse more tuneful Sings,
While May leads on the Cheerful Hours,¹
And opens a New World of Flowers
[John Hughes, "A Thought in a Garden" (*Poems*,
I, 171)].

Nature in ev'ry object points the road,
Whence contemplation wings my soul to God
[Mrs. Mary Chandler (*ca.* 1736 ?); quoted from T.
Cibber's *Lives of the Poets*, V, 347].

Bear me, some God! oh quickly bear me hence
To wholesome Solitude, the nurse of sense:
Where Contemplation prunes her ruffled wings
And the free soul looks down to pity Kings!
[Pope, "Satires of Dr. Donne," Satire IV, ll. 184 ff.].

Another popular line from this section of the poem is 429, which was used, slightly changed, by Pope in "Eloisa" (l. 20), and by Thomson in "Spring" (ll. 909-10). Lines 494-95 also caught the attention of readers: witness Pope's "Summer," lines 5-6; his "Winter," lines 57-58; and Moses Browne's eclogue "The Sea Swains":

He, wond'rous artist, with his magic lay,
Could the steam's rapid tide encaptiv'd stay.

A striking parallel to line 549 is seen in Thomson's "Summer," lines 947-50:

At Evening, to the setting Sun he turns
A mournful Eye, and down his dying heart
Sinks helpless; while the wonted Roar is up,
And Hiss continual thro' the tedious Night.

¹ See also Milton's "Sonnet to the Nightingale," l. 4.

The lyrics surrounding the appearance of Sabrina were justly among the most popular parts of the poem. Ambrose Philips in his second "Pastoral" (ll. 65-66) perhaps chose his adjectives from "Comus" (ll. 859, 865):

Unhappy Hour, when first, in youthful Bud,
I left the fair Sabrina's silver Flood!

His rival, Pope, echoed these lyrics in strange places. There is a "translucent wave" from "Comus," line 861, in his "Lines on his Grotto," and in his *Odyssey*, Book VII, line 10, may be found "cool, translucent springs" from the same source. In his *Iliad*, Book XVIII, line 64, a nereid appears wearing amber hair somewhat after Sabrina's mode (l. 863); and lastly in his "Lament of Glumdalclitch" (l. 48) we have a significant reminiscence of "Comus," lines 898-99, in the line:

Or in the golden cowslip's velvet head.

Moses Browne's seventh eclogue may be cited again for the resemblance of the following couplet to "Comus," line 825:

Of the smooth *Severn* I a Lay rehearse,
And call the wave-rob'd Goddess to my Verse.

The beautiful epilogue of the Spirit in "Comus," with its description of

. . . . those happy climes that lie
Where day never shuts his eye,

is vaguely paralleled by a poetic passage from Mrs. Rowe's *Letters moral and entertaining* (1733), Letter X, in which the sylph Ariel describes the abode of sylphs. The resemblance is not minute; there is a similarity in the piling up of details.

This concludes the total of some forty parallels to "Comus" drawn from about twenty different writers.

D. "LYCIDAS"

Many of the ancient conventions of the pastoral elegy were so widely known in the seventeenth and eighteenth centuries that it is frequently difficult to tell whether a poet is harking back to "Lycidas" or to the Greek elegists or Virgil or Sannazaro. It has

been pointed out that Milton follows these earlier elegists very closely in passages.¹ The name "Lycidas," for instance, is used by Theocritus, Bion, Virgil, and Sannazaro, to name shepherds; hence similar uses by Gildon (*Miscellaneous Letters* [1694], p. 183), Mrs. Behn (*The Land of Love* [1717], p. 3), Broome ("Daphnis and Lycidas, A Pastoral"), Pope ("Winter"), Mrs. Rowe (Letter XX of her *Letters moral and entertaining*), and Aaron Hill ("Cleon to Lycidas") may mean nothing concerning the popularity of Milton. It seems clear, however, that Nicholas Rowe's "Stanzas to Lady Warwick on Mr. Addison's going to Ireland" apply the name to Addison with Miltonic implications; for Addison was a literary personage about to risk his life on the Irish seas, which had proved fatal to Milton's Lycidas. Some of the other works listed as using the name have additional echoes of Milton, but even this establishes only a probability of influence so far as the proper name is concerned.

Among the poems generally reminiscent of "Lycidas" are Fenton's "Florelia; a Pastoral lamenting the death of the late Marquis of Blandford" (ca. 1710), the anonymous poem signed "Comerus" in *Mist's Weekly-Journal* for September 10, 1720, and Moses Browne's fifth eclogue, "Renock's Despair. An Imitation of Milton's Lycidas" (1727, 1739). This last is by far the most important. Browne is evidently more concerned to copy the irregular rhyme recurrence and the varying meter than to echo Milton's details or phrases. His preface of 1739 is interesting because it is highly eulogistic of "Lycidas" and because he thinks himself its earliest imitator. His poem is the first avowed imitation that I have noticed; but the *Gentleman's Magazine* for May, 1740 (X, 253), says the poem "is reckon'd the best Imitation of Milton's Lycidas that has yet appear'd"; implying, certainly, that it was not the only imitation. Probably Browne made his claim to priority in 1727—I have not seen the first edition of his preface. The poem contains practically no phrasal reminiscences of its avowed model.

In fact, there are rather surprisingly few sure phrasal imitations of the poem, considering the high praise we have seen it receiving.

¹ See Professor Hanford's study "The Pastoral Elegy and Milton's Lycidas" in *P. M. L. A.*, XXV (1910), 403-47.

The opening lines are recalled by a passage from the midst of Mrs. Rowe's poem "On the death of the Hon. Henry Thyne, Esq.":

Ye tender myrtles mourn, nor let your boughs
Hereafter deck one joyful lover's brows.
Ye folding bays, and laurel's sacred shade,
At once let all your wreathing glories fade.

Hill's "Cleon to Lycidas" contains a passage that recalls line 10 and also the ecclesiastical satire of the poem:

Bid throb, the muse's pulse—for THY sweet call,
What muse, uncharm'd, can hear?
.
Bid the *priest Poet* consecrate the rage
Of a wrong'd nation's curses.¹

Others have seen a parallel between line 12 and Pope's *Odyssey*, Book XIV, line 155; the resemblance lies in the thing described and the word "welter," which is common to both. Pope is more clearly echoing Milton (l. 34) in his "Summer," line 50:

Rough satyrs dance, and Pan applauds the song.

Lines 50, 51, and 124 were obviously in Broome's mind when he wrote, in his poem "On the Death of my dear Friend Mr. Elijah Fenton" (1730):

Where were ye, Muses, by what fountain side,
What river sporting, when your favourite dy'd?
.
Unlike those bards, who, uninformed to play,
Grate on their jarring pipes a flashy lay ²

Parnell seems in the following from "Piety" to be thinking of the noble passage where Milton (ll. 64-76) condemns such poets as celebrate Amaryllis or Neaera's hair:

. Be thy Muse thy zeal,
Dare to be good, and all my joys reveal.
While other pencils flattering forms create
And paint the gaudy plumes that deck the great;
While other pens exalt the vain delight,

¹ I am aware of Virgil's *neget quis carmina Gallo?* but the ecclesiastical reference added to the other seems to point to "Lycidas" rather than to Virgil's *Eclogues*, X, 3.

² The first of these couplets, of course, might have been inspired direct from Theocritus, but not the second.

Whose wasteful revel wakes the depth of night;
 Or others softly sing in idle lines
 How Damon courts, or Amaryllis shines;
 More wisely thou select a theme divine,
 Fame is their recompense, 'tis Heaven is thine.

The general doctrine together with the attitude toward Fame seems Miltonic. The proverbial line on fame (l. 71) was possibly copied by Marvell in his "Fleckno, an English Priest at Rome" (lines 27-28):

Only this frail ambition did remain,
 The last distemper of the sober brain.

But of course the aphorism is much older than "Lycidas." The attendant advice "to scorn delights and live laborious days" (l. 72) found clearer echoes: Pope used the "laborious days" in his *Iliad*, Book IX, line 431; and Hamilton invoked "Contemplation" as follows:

Teach me to scorn, by thee refin'd,
 The low delights of human kind:
 Sure thine to put to flight the boy
 Of laughter, sport, and idle joy.

Pope originally used another line from this general passage (l. 77) in the first form of line 131 of his "Essay on Criticism":

Ere warn'd Phoebus touch'd his trembling ears.

It is dangerous to try to point parallels to anything so conventional as the flower-list in "Lycidas"; but some passages seem worth risking. Pope in "Spring," line 31, makes his violets "glow" as did Milton (l. 145); Thomson ("Spring," ll. 448-49) makes "cowslips hang the dewy head" after "Lycidas," line 147, and possibly echoes line 151 in "Summer," lines 1522-23:

Bring every sweetest Flower, and let me strow
 The Grave where Russel lies

The flower-list (ll. 107-20) in Ambrose Philips' third pastoral, which is an elegy, suggests Milton in some details, but not certainly the "Lycidas" passage.

The somewhat unusual use of nectar¹ in the immortalizing of Lycidas (l. 175) very likely is echoed in two lines from an anonymous

¹ On similar uses see Todd's note on "Comus," l. 838, *Poetical Works of Milton* (1809), VI, 372.

"Ode to my Lord D. of B——. An. Dom. 1704," printed in the *Oxford and Cambridge Miscellany* (1710), page 294:

And now they bathe in *Nectar* Streams,
Nor need the Sun's officious Beams.

Lycidas' "oozy locks" in the same line seem to have hit Moses Browne's fancy; for in his metamorphosis of Glaucus into a sea god, he writes:

His scaly limbs outspread a larger space,
And oozy locks his azure shoulders grace.

A last parallel may be noted between the first form of line 46 of Pope's "Messiah" and line 181 of "Lycidas." Pope wrote,

He wipes the tears for ever from our eyes,

which is certainly closer to "Lycidas" than to the original passage in Isaiah. This completes the list of not very satisfying parallels to "Lycidas." At most there are about two dozen of them from fifteen different writers.

E. OTHER MINOR POEMS

To emphasize the fact that practically all of Milton's poems had been levied upon by imitative poets before 1740, it is important to cite the parallels noted to his shorter pieces.

The "Vacation Exercise" (ll. 91 ff.) stimulated Pope and Moses Browne to imitation. Pope in his "Summer," line 2, and in "Windsor Forest," line 340, uses "Thame" for "Thames" (cf. Milton, l. 100); and in "Windsor Forest," lines 346-47, he borrows other riparian details:

The gulphy Lee his sedgy tresses rears;
And sullen Mole, that hides his diving flood.

Browne in his eclogue "The Strife" has a river-list of record length in which all Milton's rivers are embodied. In footnotes he refers to the "Vacation Exercise" and to "Lycidas," line 55. His descriptions of or notes on the Thames, the Mole, the Avon, the Trent, the Lea and the Dee are all in some way conscious of Milton's rivers.

It is less surprising to find the "Nativity Ode" echoed. Lines 21 and 114 possibly find imitation in line 894 of Samuel Wesley's "Epistle . . . concerning poetry" (1700):

Tho Virtue's glittering Squadrons drive the Field.

From line 46 Hamilton probably derived "meek-ey'd" Charity for his poem "Contemplation," just as Pope made the nuns in "Eloisa," line 21, "pale-ey'd" in remembrance of Milton's "pale-ey'd priest" (l. 180). Grosart has pointed out that the tail of Milton's "Old Dragon" (l. 172) inspired lines 151-52 of Marvell's "First Anniversary of the Government under his Highness the Lord Protector":

And starrs still fall, and still the dragon's tail
Swinges the volumes of its horrid flail.

Lines 173-78 are perhaps facetiously alluded to when the *Weekly-Journal: or Saturday's Post* (Mist) for August 9, 1718 (p. 519) remarks on the fact that "the Athenian Oracle is ceased and his Godship Apollo is become dumb."¹

Todd has cited two interestingly early parallels in his notes to lines 229 ff. The first one reads:

All the purple pride that laces
The crimson curtains of thy bed
[Crashaw, *Sacred Poems*, ed. Paris, 1652, p. 17].

The second, Todd introduces by saying that Thomas Forde in his *Fragmenta Poetica* (1660)

has given us several poems on Christmas Day, in one or two of which he adopts some sentiments and expressions in this sublime and wonderful Ode; betraying, however, a want of genuine taste and fancy in affected emendation or ridiculous expansion. For example, in p. 7,

What made the sun post hence away
So fast, and make so short a day?
Seeing a brighter sun appear,
He ran and hid himself for fear:
Asham'd to see himself out-shined,
(Leaving us and night behind,)
He sneaked away to take a nap,
And hide himself in Thetis lap.

Pope's "Dunciad," Book II, lines 341-42, is obviously indebted to "Arcades," lines 30-31:

As under seas Alpheus' secret sluice
Bears Pisa's off'rings to his Arethuse.

A few parallels to the sonnets are notable. Steele in his *Poetical Miscellanies* (1714, 1727) printed some anonymous verses "To

¹ The "Athenian Oracle," of course, here means the collection of questions and answers reprinted under the title at least as early as 1704 from the *Athenian Mercury* (1691-96).

Aristus, in imitation of a sonnet of Milton." The "bloomy spray" of the nightingale sonnet figures with song birds in line 23 of Pope's "Spring" and in Ambrose Philips' lines "To Miss Charlotte Pulteney. (May 1, 1724)." Dyer's "Country Walk" (l. 135) has a "bloomy mead." Pope's "Imitation of Martial" glances at the phrasing of Milton's sonnet "On his being arrived to the age of twenty-three" in the following lines:

. . . . While time with still career
Wafts on his gentle wing his eightieth year.

A parallel pointed out between the same sonnet and the "Dunciad," Book IV, line 6, seems insignificant.

This ends our citation of parallels as evidence of interest in Milton's early poems. Any mathematical summary of such things is dangerous, because one may easily multiply parallels by counting a single passage twice or three times. Without doing this, and without including Robert Baron's work—in which the parallels are too frequent for counting—it may be said that roughly we have here cited something like one hundred and sixty-five parallels from about fifty different authors, though some anonymous poems may be by the same author and thus cut down our totals. These parallels are drawn from over a hundred different works.

IV

From the evidence here presented with regard to editions, mentions of the poems in various places, and parallels found in later poems or prose, it may be concluded that the "neglect" of the minor poems before 1740 has been somewhat exaggerated. Certainly the Warton brothers overstated the case. I have cited almost a hundred writers who showed consciousness of these poems in the first century of their existence; from these ninety-odd persons almost two hundred works have been cited, and in these only three passages have taken a slighting attitude toward the poems—those by Saumaise, Dryden, and William Benson. Considering the size of the reading public and the state of letters in general, these two hundred poems, biographies, letters, essays, etc., seem a not inconsiderable amount. Nor is the quality of the attention given the poems less impressive than the quantity. It is probable that after the Restoration Milton's literary credit temporarily declined—as

his political credit certainly did; but after the period when Toland's *Life* was written, the reputation of the minor poems is undoubted.

Of the great vogue the poems came to enjoy in the middle of the eighteenth century, something has already been said. The writer may perhaps add two very strong personal impressions that have arisen in his mind from reading much of the poetry inspired by Milton's early pieces. The first is that the vogue of the poems after 1730 was greatly quickened by the fact that Thomson's "Seasons" had made very frequent and successful levies upon them; consequently the mid-century vogue may be in part a tribute to Thomson rather than to Milton. In the second place, it seems doubtful whether this increased interest in the poems was a blessing to English poetry. The more poetry of the time one reads, the more doubtful one becomes. The sentimental twilight poems, the feebly grotesque night-pieces that follow in Milton's train are as a rule not highly creditable to their authors. Some of Gray's worst phrases come directly from these poems and their kind. On the other hand, it is of course true that he, and some few others—very few—got genuine inspiration from Milton's minor poems. The idea that poetry was debased by this copying of Milton is not original with the present writer. The following satire on the sort of Miltonism fostered by Dodsley and his *Collection of Poems* will show the opinion of one observer in 1763. The verses¹ are entitled "To a Gentleman, who desired proper materials for a monody":

Flowrets—wreaths—thy banks along—
 Silent eve—th' accustom'd song—
 Silver-slipper'd—whilom—lore—
 Druid—Paynim—mountain hoar—
 Dulcet—hermit—what time—
 ("Excuse me—here I want a rhyme.")
 Black-brow'd night—Hark! scretch-owls sing!
 Ebon car—and raven wing—
 Charnel houses—lonely dells—
 Glimmering tapers—dismal cells—
 Hallow'd haunts—and horrid piles—
 Roseate hues—and ghastly smiles—
 Solemn fanes—and cypress bowers—
 Thunder-storms—and tumbling towers—
 Let these be well together blended—
 Dodsley's your man—the poem's ended.

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¹ They are quoted from the Fawkes-Woty *Poetical Calendar* (1763), V, 111.